The Shakespeare Newsletter

Vol. XI, No. 3 "Knowing I lov'd my books, he furnish'd me . . ." May, 1961

New York's Shakespeare Festival Performances Facing Problems

In spite of a great number of difficulties that have arisen, the New York City Shakespearean Festival will take place this season.

The new amphitheatre in Central Park, originally to be completed May 31, has been twice postponed and will not be ready until the second or third week in August, too late for use this year.

Joseph Papp of the New York Shakespeare Festival and Park Commissioner Newbold Morris, rejecting the idea of curtailing the season, at first decided to stage the first play of the 1961 season with temporary facilities adjoining the permanent site. Now, another Central Park site at the Wollman Memorial has been chosen.

These problems have caused Mr. Papp and his staff to revert to the original schedule for 1961. **Much Ado About Nothing** will open the season on July 5. **A Midsummer Night's Dream**, the second of three plays will follow August 2; the final production, **King Richard II**, begins August 28. The season closes on September 9.

Folger Shakespeare Library to Issue Documents Series

The Folger Shakespeare Library has announced plans to publish a series of readable texts of 16th and 17th century documents to illuminate the period. The Series will be known as "Folger Documents of Tudor and Stuart Civilization." A conference of scholars at the library on March 18-19 discussed methods of editing and decided that spelling and punctuation were to be modernized and that each document be accompanied by a scholarly introduction. Notes will be used only for what is uncomprehensible otherwise. The first of the series will be issued in 1962.

Folger is already publishing a series of authoritative illustrated booklets on such subjects as **Shakespeare's Theatre and the Dramatic Tradition** by Louis B. Wright, Director of the Library, **Travel and Roads in England** and **English Dress in the Age of Shakespeare** by Virginia A. LaMar, and **The Bible in English 1525 - 1611** and **Schools in Tudor England** by Craig R. Thompson. These and others may be had for 75 cts. by writing the library at Washington 3, D. C.

4 New Flags at Shakespeare Birthday Celebration

Rain somewhat marred the annual Birthday celebration at Stratford-upon-Avon on September 22. There was the usual reception at the Royal Shakespeare Theatre, the Luncheon, with its usual toasts, the procession to the Birthplace and Church, the unfurling of the national flags, and the evening tea.

The flags unfurled for the first time were from Nigeria, Cyprus, Senegal, Mali.

Canadian Stratford Begins Fourteen Week Season June 19

The ninth season of the Shakespearean festival at Stratford, Ontario, opens Monday, June 19, with England's famous Paul Scofield in the title role of **Coriolanus**, directed by Michael Langham. **Henry VIII**, directed by George McCowan, will be added to the repertory on June 20 with Douglas Campbell in the title role. **Love's Labour's Lost**, directed by Michael Langham enters the repertory on June 21.

In addition to Paul Scofield and Douglas Campbell, a number of other prominent performers have been engaged for this longest season yet undertaken by the Festival. Zoe Caldwell, an Australian actress recently with the Royal Shakespeare Theatre at Stratford-upon-Avon, will play Rosaline in **Love's Labour's Lost**. Douglas Rain, Bruno Gerussi, and Maureen Fitzgerald will be among the 52-member company.

Other cultural features round out the Festival as a vacation experience. More than 21,000 secondary school students have already reserved seats for the **Henry VIII** matinees to be performed September 11-23. The figure represents over 75% of capacity.

Oregon Festival Opens 21st Season July 24

The Oregon Shakespearean Festival in Ashland Oregon, plans five plays for its twenty-first season from July 24 to September 3. The repertory program, with directors, includes **A Midsummer Night's Dream** (B. Iden Payne), **Hamlet** (Robert B. Loper), **All's Well That Ends Well** (Charles Taylor), and **Henry IV, Part 1** (Richard D. Risso). In addition, three performances of Ben Jonson's **The Alchemist** will be offered August 21, 26 and 31.

Founder Angus L. Bowmer has announced the largest company in the history of the Festival.

The acting and production staff of over 100 contains many veterans with rich backgrounds of theatrical experience.

The Oregon Festival offers open-air productions on the only full-scale "replica" of an Elizabethan stage now in use anywhere in the world.

The Institute of Renaissance Studies under the direction of Prof. Margery Bailey of Stanford University will feature a series of three lectures on the costuming of Shakespeare's plays, by Miss Lucy Barton. She has costumed many Shakespearean plays including those at the Chicago World's Fair.

Stratford's Theatre Now "Royal Shakespeare Theatre"

The Shakespeare Memorial Theatre founded in 1879 and for 82 years known under that name was dubbed the Royal Shakespeare Theatre in an announcement from the Board of Governors on March 19. The announcement said that "Her Majesty Queen Elizabeth II has been graciously pleased to command that the Shakespeare Memorial Theatre shall in the future be known as the Royal Shakespeare Theatre, Stratford-upon-Avon." The Queen and the Duke of Edinburgh made a royal visit to the Theatre on June 14, 1957.

The new season opened on April 4th with a **Much Ado About Nothing** which displeased Edmund Gardner of the Stratford Herald because of the incessant movement of the actors, a break-neck speed of production, poor reading of the lines, and a "towering and terrifying setting of wrought-iron and lattice work" which seemed to be tottering and ready to fall. The setting was early 19th century. Gardner attributed the difficulty to Michael Langham's using the Canadian open-stage technique on the smaller English stage. The wedding and rejection scenes were admirably done.

The **Hamlet** which opened two weeks later was described as "a vastly different" kind of production in which the hero is obviously mad from the first note of the Ghost to the end. "The psychopathic obsession for vengeance becomes a great and sinister game of total importance." Unusual changes involve moving "To be, or not to be" to Act II Scene I, and speaking "Oh what a rogue and peasant slave" from inside a property trunk. The text has been cut, "possiby with a hack-saw," said Mr. Gardner. Ian Bannen is the 30 year old star. Peter Wood directed.

400th Anniversary Plans Moving ahead in Stratford

The 1964 Shakespeare Anniversary Council which was established last year under the Chairmanship of Sir Fordham Flower to consider, organize, and coordinate the celebration attendant on the 400th anniversary of Shakespeare's Birth in 1964, is seeking international cooperation in the carrying out of its activities. Many local, civic, and Shakespearean organizations, the British Council, The Arts Council of Great Britain, the British Travel and Holidays Association, and other organizations comprise the membership of the Council.

Director and Deputy Chairman of the Council is Mr. Levi Fox, Director of the Birthplace Trust which is to be the Council headquarters.

A new library building adjacent to the Birthplace is to be completed by the Anniversary year. Donations for the completion of this project may be sent to Mr. Fox. Donors' names will be inscribed in a commemorative volume.

Free Shakespeare in D. C.

A two week free Shakespeare Festival featuring **Twelfth Night** will be seen in the 1500 seat, outdoor, Sylvan Theatre — a stone's throw from the Washington Monument — beginning July 1. Founder and organizer is Miss Ellie Chamberlain, a former associate of Joseph Papp who engineered the free Shakespeare Festival in N.Y.C. The Department of the Interior and the D. C. Recreation Department are cooperating with the theatre, maintenance, and equipment. Production costs are being met by donations. Actors will perform gratis for the sake of improving their histrionic ability.

Connecticut Festival Adding Stars to Festival Program

The 7th Season of the American Shakespeare Festival in Stratford, Connecticut, will feature Academy Award winner Kim Hunter as Rosalind, Pat Hingle as Macbeth, Jessica Tandy as Lady Macbeth and Cassandra, Carla Huston (Miss Montana) as the 2nd Witch, and the versatile Hiram Sherman as Touchstone, the Porter, and Pandarus. Premiere dates are: **As You Like It** on June 15, **Macbeth** on June 16, and **Troilus and Cressida** on July 23. The season ends on September 10th.

Producing Director Jack Landau is directing **Macbeth** and **Troilus** and Word Baker **As You Like It.**

Ten per cent discounts are available for three-play subscriptions and a generous discount for parties of forty or more.

Connecticut's Carnovsky to Star at Old Globe Festival

The 12th annual National Shakespeare Festival at San Diego, California, will have Morris Carnovsky in the roles of Shylock and Malvolio when it opens on June 27. Douglas Watson who was also a featured Connecticut performer will have the title role in the 3rd play, **Richard III.** The season ends Sept. 10.

As Reported in April

Boulder, Colorado: Fourth Colorado Festival staging **King Lear, Love's Labour's Lost,** and **Henry V.** Aug. 5-19th. **Burlington, Vt.:** Third Champlain Festival at the University of Vermont. **Hamlet, Henry V,** and **Much Ado.** August 1-31st.

On Shakespearean Scholars and Scholarship - II

There has never been a time when Shakespeare was free of scholars and critics who have stood between us and the text of Shakespeare. By 1746 John Upton in his Critical Observations on Shakespeare wondered at the intrusions of the editors and doubted that there was much of the real Shakespeare left. He cited a tale in which a man had two wives — one young and the other old. The younger pulled all her husband's grey hairs, the older one pulled the dark ones. Between both of them the poor husband soon became totally bald. So it is that Horatio was accused by a critic of the death of Ophelia because "Exit Horatio" is the stage direction that follows Claudius's "Follow her close; give her good watch, I pray you." But it was Theobald who had added the direction and Horatio was exonerated after 200 years. Another scholar once suggested a comma after "couple" making Hamlet's line "And shall I couple, hell. O fie . . . ." into a diatribe against Ophelia and marriage. Fortunately this was not accepted.

While admitting that many a trivial point can add a great deal to our understanding, Louis B. Wright was nevertheless correct when he complained "that a great deal of energy is being wasted on minutiae that will add up to very little," and Kenneth Muir also complained that "There may be a danger of missing the whole by a microscopic attention to detail."

It would seem to me that "scholarship" originated when a man was filled with learning and was impelled to offer his wisdom to the public. Can we say that today some faculty members, under strong pressure to publish, are forced to find something to write about? With so much done, it appears to them that only the trivia is left. And so it is that scholars today are often writing more and more about less and less. Personally, I admire the ingenuity and scholarship involved in the elaboration of minutiae, but I have had to defend against the scorn of students and some others, the necessity of articles, for example, on the Christ image in Richard II and the strawberries mentioned four times by Shakespeare.

Scholarship, historical and critical, I would say, must be defended. Interpretative scholarship, however, often leaves much to be desired. When Lascelles Abercrombie pleads for the liberty of interpreting Shakespeare insisting that "anything which may be found in that art, even if it is only the modern reader who can find it there, may be legitimately taken as its meaning," we must become wary of those who take liberty to mean license. When we get into the realm of "objective correlatives" vegetation myths, and psychiatry, there is bound to be much eyebrow raising and rib-nudging. Oscar James Campbell called the productions of these scholars the "Whirligigs of Criticism," and fulminated against those who lead us from Shakespeare's mind "into the wasteland of paradox, ambiguity, and esoteric symbolism." Douglas Bush also found it necessary to declare that where there was "interpretative irresponsibility . . . complexity and ambiguity have become a fetish."

Freudians have had a picnic among Shakespearean characters: Hamlet has now his permanent Oedipus Complex; and poor Desdemona has been diagnosed by Theodore Reik (in The Secret Self) as being the victim of "female penis envy."

Perhaps someday I shall drown all my books "deeper than did ever plummet sound." All but one shall live — the Works of Shakespeare.

L. M.

The Itinerant Scholar

At the Southeastern Renaissance Conference, Duke University, April 21-22

The Composition of King Lear
Hardin Craig, University of Missouri

The quarto of 1608 reveals the fact that the part of the play that tells the original story derived from Geoffrey of Monmouth is written in blank verse, the Gloucester story in prose and blank verse, and the nexus between the plots, about 1000 lines, is mixed in style and contains 70 percent of the irregularities of the quarto. This must mean that the quarto was printed from Shakespeare's original manuscript. The so-called irregularities are not degenerations, but are evidences of his unification and integration of the tragedy.

The Ballad Medley, an Elizabethan Dramatic Tradition
John H. Long, Greensboro College

The "ballad "medley" — a type of song combining fragments of texts from various older ballads — had become the traditional property of the stage fool or jester by about 1559. Later, Shakespeare and his fellow-dramatists seem to have adapted the medleys to the dramatic contexts of their plays. They also used the medley (originally a comic device) as a tragic component by having mad folk and melancholics, as well as the tragic fools and clowns, sing the ballad fragments earlier the exclusive property of the stage fool. A study of the traditional uses of the medley may thus provide fresh critical insights into tragic characters such as Hamlet, Ophelia, Desdemona, and Edgar.

Shakespeare's Attitude toward Cupid & Venus
Charles E. Mounts, Jacksonville, S. C.

Analysis of some eighty-six allusions to Cupid and Venus in the plays of Shakespeare suggests that the playwright found such materials less congenial as he advanced in age and his works increased in seriousness. Though in the romantic comedies and in Romeo and Juliet, such references carry little weight of moral opprobrium, in Troilus and Cressida and the later plays, the implications are usually of a darker moral complexion. Unlike Spenser, Shakespeare appears disinclined to associate Cupid and Venus with Christian matrimony and comes more and more to represent them as mischievous and disreputable.

Dislocation and the Modest Demand in A Midsummer Night's Dream
T. Walter Herbert, University of Florida

The surprising transitions in setting from the first to the second and the second to the third scene of A Midsummer Night's Dream are part of the means whereby the play invites the audience to regard the fairy setting with sympathetic, laughing amusement and to adopt towards the cosmic questions of the play a lighthearted attitude in sharp contrast with the grim attitudes often held by old believer and new scientist.

Iago and the Mystery of Iniquity
Robert H. West, University of Georgia

Bernard Spivack begins his Shakespeare and the Allegory of Evil by pronouncing St. Paul's phrase, the mystery of iniquity, a "haven of comprehensive explanation" about Iago's nature. But he thinks that the mystery of Iago is a matter of critical misreading brought about by unabsorbed elements in him of the morality Vice. Surely to be like a Vice is not to be a Vice nor explicable in terms of the Vice. The mystery is rather in the iniquity, in Iago's extreme, unfathomable human evil that shows a kinship with superhuman powers to which tragic catastrophe is often referred: nature, fate, and hell.

Queen Gertrude's Crime
Rosamond Putzel, Woman's College, University of N. C.

Critics of Hamlet often assume that Gertrude was guilty of adultery with Claudius before the elder Hamlet's death. Their reasons, when they give any, are the Ghost's use of the word "adulterate" in the first act, Hamlet's sex-nausea throughout the play, and Gertrude's supposed confession in the closet scene. All three circumstances, however, may be interpreted in other ways. "Adulterate," now as in 1603, may mean "impure;" the Ghost applies it to Claudius, and, though he deplores Claudius's seduction of Gertrude, he nowhere says that the seduction preceeded his death. Hamlet's attitude toward sex is explained by his conviction that his mother's second marriage was both incestuous and overhasty, and by Ophelia's avoiding him at her father's orders. Gertrude's character throughout the play is dependent and easily directed by others, suggesting that her response to her son in the closet scene is at least partly a reflection of his own intense emotion. What she confesses is the weakness of having misjudged Claudius and of having too readily accepted a second husband.

It seems, therefore, that the worst verdict we can deliver in Gertrude's case is "not proven." Though the Queen in the Belleforest story, Shakespeare's source, was undoubtedly guilty of adultery, the dramatist's own portrait of her is delicately shaded to suggest diffidence and dependence — not wilful sin.

"I'll break my staff . . . I'll drown my book"
H. E. Bowen, Pfeiffer College

The thesis of this paper is that, since nowhere else in Shakespeare's works is the staff mentioned as an implement of magic and since all of the associations of the staff in other works by Shakespeare are pertinent to the context of The Tempest, we have evidence for regarding Prospero's announcement as an indication of his intention to end the part he has played on the island: as ruler; as father, aged advisor, and manipulator to insure his daughter's happiness; and as a pilgrim undergoing the tests of life. Other evidence is offered in support of the contention that Prospero is only incidentally a magician.

A Guide to Shakespearean Tragedy

by

David S. Berkeley

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Production Problems in the Pivotal Scenes in Six of Shakespeare's Tragedies

Charles Roy Boughton

Summary of a dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in theatre, Northwestern University, August 1960.

Such critics as W. J. Lawrence and R. G. Moulton have noted that many of Shakespeare's plays tend toward an overall symmetry of construction. It is the purpose of this dissertation to explore the implications of this idea. For purposes of this summary, **Romeo and Juliet** offer a convenient example. The first phase of the plot may be regarded as the complication of the action. In this case, a "foreground action," the development of the romantic attachment between the young lovers, is contrasted with a "background action" dominated by the feud between the two families. Romeo's duel with Tybald and the marriage arranged for Juliet with Paris force the conflict between these two lines of action to a crisis, emphasized by the central emotional climax of the scenes containing the twin soliloquies upon banishment. This is followed closely by what, in study, is termed the pivotal scene, which contains a major turning point and the transition between the complication of the action and the beginnings of the resolution, or the movement toward the denouement. Thus the pivotal scene serves as a point of rest between the two major phases of the symmetrically balanced action. In **Romeo and Juliet**, this scene is Act III scene 5. It contains the separation of the lovers, Lady Capulet's announcement to Juliet of the match with Paris and Juliet's reaction, the "upbraiding" sequence, Juliet's rejection of the Nurse and resolve to appeal to the **Friar. The failure of the Friar's plan will lead** directly to the tragic deaths of the tomb scene.

Critics are often dissatisfied with the fourth acts of Shakespeare's plays, although they find the final tragic effect of the fifth act more rewarding. It is in the pivotal scene that the movement toward the final tragic effect begins. From the point of view of this study, the fourth acts may be seen as the beginnings of a new dramatic movement for which a slackening of tension is necessary. This is in contrast with a view of the fourth acts as an anticlimax in the wake of the emotional crisis at the midpoint of the play.

Besides **Romeo and Juliet**, this study concerns the pivotal scenes or pivotal sequence of scenes in **Hamlet, Othello, King Lear, Macbeth** and **Antony and Cleopatra**. After the designation of the pivotal scene, each section contains a basic interpretation of the play. This discussion stresses the forces that seem to animate and shape the development of the **plot, as well as other aspects of the script** important to problems that arise in staging the pivotal scene. In the light of this interpretation, the pivotal scene is given an extended analysis. Various concepts of the Elizabethan staging of the scenes are then considered. This is followed by a discussion of scenic arangements for a hypothetical production for a proscenium stage equipped with a forestage. The staging of the scenes is then examined from the point of view of the various production elements: acting and directing, color organization, stage properties, sound effects, and lighting. Finally nine aspects common to such scenes are examined for purposes of comparison. These aspects include: the requirements of the scene in terms of stage space, the transition in mood and tone, the problems of will and decision, symbolic action arising from this decision, formal qualities of the scene, sources of irony, the tragic hero's deepening realization of the tragic situation in which he has become enmeshed, and the reversal of fortune.

Detailed production planning for a Shakespearian tragedy may profitably begin with a consideration of the problems involved in staging the pivotal scene. This phase of the action would include the final statement in terms of the visual and oral progression of effects toward which the first half of the play would move. It would also include the introduction of visual and oral effects that begin the progression toward the final impression that the production will seek to create. Analysis of the forces within the play that shape the progression of the entire action can then guide the treatment of controllable properties in the design and use of various production elements. With regard to **Romeo and Juliet**, for example, the study shows how the color statement of the first part of the play may be shaped by the opposition of colors associated with Tybalt and with Mercutio, whereas the last half of the play may stress the opposition of colors associated with Romeo and with Paris. Similarly, the soft light associated with the love scenes should contrast with a use of harsher light for other scenes. Within the pivotal scene, the soft light upon the lovers in the opening sequence needs to give way to a colder and brighter light as the effect of Juliet's tragic isolation begins to develop.

New "Dream" Opera

An operatic version of a **A Midsummer Night's Dream** composed by Benjamin Britten had its world premiere at the 13th Aldeburgh Festival in England last June 11. With the aid of tenor Peter Pears, the text was cut so that 1200 lines remain with no intrusion of other material. All the essential elements were retained except that Egeus and Philostrate were omitted and the Theseus-Hippolyta plot not introduced except as a flash-back before the opera ended. Each of the groups of characters had special orchestraton; the lovers were accompanied by strings and woodwinds; the rustics, by trombones, horns, bassoons, and lower registers of the clarinets; the fairies by harps, celesta, and percussion. The English Opera Group which Mr. Britten helped found was conducted by the composer in a production staged by John Cranko. Jennifer Vyvyan (Titania), Owen Brannigan (Bottom), and Peter Pears (Quince) were notable roles.

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Note on our Typographical and Grammatical Errors

Hastily cutting sentences to fit, making last minute changes on which we are unable to read proof, ignorance, and oversights due to pressure and haste are obviously the causes of SNL's errors. It would be humorous but untrue to say as one periodical once did: "Because some people are not happy unless they can find fault, we have included some typographical errors." Oddly enough, in the **Shakespeare Association Bulletin** for July, 1941, there is an errata label pasted to the title page citing seven misplaced lines and saying that "These errors, resulting from the mischief of a discharged empoyee will be corrected in the reprints." We have not had that kind of problem yet, but in the last issue an unusual note on an interpretation of **The Comedy of Errors** which I inserted at the last moment to fill an empty inch lost its heading and was misplaced among Dr. Bluestone's digests rather than at the end. "To err is human . . ."

Renewals for SNL

SNL's editor will be on duty all summer. Please send renewals if expiration date has passed. A new subscription for a friend will be appreciated.

A New Look At Shakespeare's Quartos

Hardin Craig. In this provocative study an eminent American scholar examines the nature and origin of the early editions of the plays, and warns against some tendencies in the current "bibliographical school" of Shakespearean textual criticism.

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An Approach to 'Hamlet'

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SHAKESPEAREAN BIOGRAPHY: A Bibliography

Louis Marder, Kent State University

A dream that I have been contemplating since 1941 is the preparation of a Variorum Life of Shakespeare in the format of the Variorum Shakespeare. To that end I have been collecting Shakespearean biographies. All but three or four of those listed below are in the compiler's collection. The list is by no means exhaustive. Bibliographies in the volumes themselves supplement the list. Consulation should also be made of standard Shakespeare bibliographies and the surveys of Shakespeare's Life and Times in the annual volumes of the Shakespeare Survey since 1948.

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PERIODICAL REVIEWS

Ed. by Max Bluestone, Babson Institute

Bertram Joseph, Acting Shakespeare, New York, Theatre Arts Books, 1960, Pp. xi-199. $2.75.

"After pointing out that with Shakespeare character and poetry are inseparable and emphasizing the necessity for the actor to communicate the poetic quality if he is to do justice to the text, the author demonstrates . . . that educated Elizabethans were highly susceptible to nuances of language for which a modern audience has no ears . . . . [A] chapter [on] 'Reading the Score' . . . makes an elaborate analysis of the various figures of speech which were currently taught . . . [and provides] examples of their use by Shakespeare . . . Mr. Joseph . . . points out . . . that . . . 'the actor has to give his audience an experience of the lines as poetry, and on the other hand he must sound natural . . . [T]he actor must [ignore criticism] whenever . . . he finds it difficult to relate the unrealistic surface of style to the reality of the emotional life which he must live when playing the character' . . . [I]n a chapter on 'Action and the Word,' Mr. Joseph . . . [shows] that there is profit [in] . . . considering the actual details of Elizabethan gesture . . . in numerous quotations from Tudor authors."

B. Iden Payne, Educational Theatre Journal, XIII (1961), 64.

!! *** !!

Hamlet and the Sonnets (particularly LXXIII with its "Consum'd with that which is was nourish'd by," referring to mother's milk) are studies in writer's block — of which Shakespeare was a victim.

Arthur Wormhoudt, **Hamlet's Mouse Trap** (New York: Exposition Press, 1949).

Bernard Grebanier, The Heart of Hamlet, New York, Crowell, 1960. $3.75.

"Professor Grebanier . . . attacks most previous theories about Hamlet, e. g. that he is a Freudian figure, melancholy, mad, irresolute. Hamlet is always sane and never assumes madness. 'To put an antic disposition on' means 'to behave grotesquely,' to play the clown. Never too scrupulous to act, he seizes the first opportunity of proving the Ghost's honesty and his uncle's guilt. He never procrastinates; contrariwise he ruins himself by rashness when he kills Polonius (the climax of the play). Professor Grebanier never flinches from the implications of his theory. In the 'To be' soliloquy Hamlet is considering, not suicide, but 'such reasonless precipitance as would involve his own death with his uncle's.'"

Geoffrey Bullough, English, XIII (1961), 151.

Kenneth Muir, Shakespeare as Collaborator, London, Methuen, 1960. 16s. [Barnes & Noble in U. S.]

"Professor Muir has written up some excellent Stratford lectures proving that Shakespeare had a hand in Edward III, Pericles, and The Two Noble Kinsmen. His method in the main is that used by R. W. Chambers in his classic examination of Sir Thomas More. He also makes use of imagery, 'the iteration of significant words and symbols,' and image-clusters to support evidence from metrical and vocabulary tests. The results are persuasive . . . . Professor Muir cuts his way through the tangled relationships between Pericles and Wilkins's novel on the subject. He rejects amusingly the theory that The Two Noble Kinsmen was written by some anonymous imitator of Shakespeare . . ."

Geoffrey Bullough, English, XIII (1961), 152.

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Biography in Brief:

Edward Dowden — His Mind and Art

John J. McAleer, Boston College

Ridiculed by Yeats as "A man born into the world to write a life of Southey," Edward Dowden (1843-1913) was to others "almost a saint of culture." Since by his own wish no biography marked his passing, posterity judges him now by his deeds. Dowden attended first Queens College, Cork, then Trinity, Dublin, where he was given the new chair of English Literature (1867). Absenting himself only to lecture at Oxford (1889), Cambridge (1892-95), and Princeton (1896), he kept this post until death. Dowden wanted to be a poet but when his revised lectures appeared as **Shakespeare, His Mind and Art** (1875) he awoke to fame as a critic, first in renown among those who sought for Shakespeare's intellectual, moral. and spiritual experiences in his plays. Although he won further acclaim for his work on Browning, Shelley, Whitman (a cherished friend), and others, Dowden continued his efforts to elucidate Shakespeare. Supplementing the **Mind and Art**, without supplanting it, were **A Shakespeare Primer** (1877), **Shakespeare's Sonnets** (1881), **The Passionate Pilgrim** (1883), **Introduction to Shakespeare** (1893), **Hamlet** (1899), **Romeo and Juliet** (1900), **Cymbeline** (1903). With "Shakespeare as a Man of Science" (1902) he scored heavily against T. E. Webb's Baconian **Mystery of William Shakespeare**. He also disputed ably Sidney Lee's avowal that Shakespeare's art was impersonal.

Dowden thought Shakespeare's plays "written over everywhere with facts about Shakespeare." He agreed that outside influences may have altered Shakespeare's experiences yet insisted the plays confirmed Jonson's statement that Shakespeare's was an "open and free nature." He saw Shakespeare both as Henry V, aware that a grasp of facts exalts our nature, and Hamlet, brooding passionately over what cannot be known. Most notably he insisted Shakespeare's career had four periods — 1585-96; 1596-1601; 1601-08; 1608-16. He finds Shakespeare first a thwarted tragedian, wary of competing with Marlowe. Then, as author of the **Venus and the Lucrece**, "perfectly cool and collected," and "intent wholly on getting down the right colors and lines." When Shakespeare's "joyous temper" fails him his comedy becomes "serious, ironical, bitter, an indict ment of society or of life." **Troilus and Cressida** is viewed as a last attempt to continue comedy, **Measure for Measure**, a farewell to mirth. Finding Shakespeare's "last period" one of serene and pure light, Dowden helped establish "the possibly illusory figure of the actor-poet, who rested at length in the contemplative prosperity of the Stratford period."

Ralli thought Dowden's "deep aesthetic emotion lights up by reflection the biographical equivalents he seems to discover so that they are at least to be reckoned with if not proven" — no small tribute to one who admitted, disarmingly, "I edited a whole play for love of Imogen." Dowden saw Shakespeare as "primarily a person" and his sound and stimulating labors convey that view to many.

Dowden's textual criticisms are often fine. e. g. he dated **Julius Caesar** 1601, not 1607, as Malone alleged. He resolved the "dram of eale" [evil] crux in **Hamlet** (I. iv, 36), and was first to note that by "coil" [mortal, coil], Shakespeare meant "turmoil." Other emendations were equally sound though his habitual tone of faint self-deprecation invites us to underestimate them, as when he says of the sonnet links, "I frankly warn the reader that I have pushed this kind of criticism far, perhaps too far."

To the end of his days his black suit, white tie, Chaucerian beard, and snowy locks singled him out, bustling, book-laden, through Dublin's streets. Yet in his last years his friends largely forsook him because he spurned Irish nationalism. Hence Yeats' rebuke. Yet to have espoused nationalism would have done violence to his idealism. As a pure scholar he deplored narrow loyalties. "We are a free, not a Protestant university," he often told his students. For Dowden, Shakespeare's shining attribute was his ability to see all sides of a question. The lesson was not lost on him.

! ! * * * ! !

Birds in Shakespeare are phallic symbols (e.g., Claudius' "limed soul" at prayer is a confession of phallic impotency), but more often breast symbols (thus, Claudius is associated with drink: Hamlet's refusal to kill him at prayer is a defense against a childish impulse to devour the breast).

Arthur Wormhoudt, "The Unconscious Bird Symbol in Literature," American Imago, VII (1950), 173-181.

Dissertation Digest

Edited by
Jack R. Brown, Marshall University

Karl Paul Wentersdorf, The Authorship of Edward III. University of Cincinnati, 1960. 585 pages.

Concentrating on the imagery of the play, Dr. Wentersdorf examines the three commonly held views in regard to the authorship of **Edward III**: that the play was written or revised by Shakespeare; that he had no hand in it; that he wrote one section.

Image-subjects, their frequency, form, and style, are an individualized feature of style. "Image-clusters," revealing thought patterns and associations, constitute "literary fingerprints."

The characteristic features of Shakespeare's imagery are first described, with particular attention to "image clusters." The imagery of **Edward III** is then analyzed and the striking parallels are revealed. "The parallels show that the author of **Edward III** not merely used the same kinds of images, in roughly the same proportions, from the same mental standpoint, and in the same dramatic manner as Shakespeare, but also formed them in a demonstrably Shakespearean fashion."

Because **Edward III**, published in 1596, reveals many parallels to late Shakespearean works, the theory of authorship by an unknown plagiarist is dismissed. The hypothesis that Shakespeare himself was the borrower requires a series of assumptions, each one possible but highly improbable. On the contrary. the evidence of the image clusters is "that these associations of thoughts and images developed in the mind of one man — William Shakespeare."

Emily Brown Stanley, Seeing and Perceiving: A Study of the Use of Disguised Persons and Wise Fools in Shakespeare. University of Florida, 1960. 191 pages.

Shakespeare's use of disguise for purposes of plot, irony, and the appeal of decepton have been generally recognized. This dissertation examines the use of disguise in ways "even more vital to the play's import."

Historical precedents are reviewed which justify the interpretation of disguise in the Elizabethan theatre as the "vehicle of a complex statement." Disguise in Shakespeare has a wide variety of dramatic uses: among these. it helps to reveal character, it becomes a "mode of meaning," and it highlights ideas and issues. "Specifically, it is one of the ways in which Shakespeare conveys the proposition that truth may lie not in one of two apparently contradictory alernatives but in the consequence of their mutual dependence."

Finally, disguise is examined in relation to other "false forms," specifically wise fools, which reveal Shakespeare's concern with the relationship between the apparent and the real."

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REVIEWS IN BRIEF

Robt. L. Tener, K. S. U.

L. C. Knights, Some Shakespearean Themes, Stanford U. P., 1960, 183pp., $3.50.

Dr. Knights discusses the development of such themes as time and change, appearance and reality, fear of death or life, meaning of nature or of relationships in the plays of Shakespeare's maturity. He focuses on **King Henry IV, Part II, Troilus and Cressida, King Lear, Macbeth, Antony and Cleopatra, and Coriolanus.** The study, in seven chapters and notes, suggests that Shakespeare's plays form a coherent whole that expresses the continuing exploration of the reality common to all men.

John Vyvyan, Shakespeare and the Rose of Love, N. Y., Barnes and Noble, Inc., 1960, pp. 200, $4.00.

Dr. Vyvyan sees the Shakespearean heroine as a love symbol and gauges the hero's moral progress in relation to her. His thesis is that even in his earliest work Shakespeare moved toward the concepts of love forgiveness, and regeneration. He studies the early plays, **Love's Labour's Lost, The Two Gentleman of Verona, and Romeo and Juliet**, in relation to the Terentian plot pattern and the medieval philosophy of love as seen in **The Romance of the Rose.**

! ! * * * ! !

People who believe Shakespeare was Shakespeare are working out (1) Oedipal wishes for the mother (in the person of Mary Fitton); (2) wishes to attack the father (through WS's supposedly slaughtering beef); (3) wishes for financial success. Stratfordians symbolically kill their own fathers when they "kill" the true author, Oxford.

A Bronson Feldman, "Shakespeare Worship," Psychoanalysis, II (1955), 57-72.

LANDMARKS OF CRITICISM

Edited by
Edmund Creeth, University of Michigan

T. S. Eliot on Shakespeare

"Hamlet and his Problems," The Sacred Wood (London, 1920), pp. 87-94.

The problem of Hamlet the character is secondary to that of Hamlet the play, as Stoll usefully reminds us. Moreover, as J. M. Robertson says, critics have gone wrong by ignoring an obvious point: "that Hamlet is a stratification, that it represents the efforts of a series of men, each making what he could out of the work of his predecessors." Kyd's play evidently had a simple revenge motive. But Robertson shows that Hamlet, "so far as it is Shakespeare's, is a play dealing with the effect of a mother's guilt upon her son." The intractibility of the older material is revealed in part by superfluous and inconsistent scenes and variable versification. "So far from being Shakespeare's masterpiece, the play is most certainly an artistic failure." It is perhaps more often thought to be art because it is interesting than interesting because it is art. The main difficulty is the impossibility of supplying for Hamlet's emotion an " 'objective correlative'; in other words, a set of objects, a situation, a chain of events which shall be the formula for that particular emotion." In, say, Macbeth, there is artistic inevitability in the complete adequacy of the external to the emotional. But "Hamlet (the man) is dominated by an emotion which is inexpressible, because it is in excess of the facts as they appear." Shakespeare cannot make Gertrude more openly guilty without changing the essential nature of Hamlet's feeling about her. Since Hamlet himself cannot objectify it, "it therefore remains to poison life and obstruct action." In the earlier play the "madness" was simply a ruse. But in Shakespeare, Hamlet's levity, "his repetitions of phrase, and his puns, are not part of a deliberate plan of dissimulation, but a form of emotional relief, . . . the buffoonery of an emotion which can find no outlet in action; in the dramatist it is the buffoonery of an emotion which he cannot express in art." We must simply admit that here Shakespeare tried what was beyond him.

Shakespeare and the Stoicism of Seneca (Shakespeare Assoc. Papers no. 13, 1927), 17pp.

To the many Shakespeares which criticism has produced, it may be well to add a Shakespeare under the influence, not of Seneca, but of the stoicism of Seneca. More poetically than in Chapman or Marston, this influence reveals itself in "the attitude of self-dramatization assumed by some of Shakespeare's heroes at moments of tragic intensity." Thus Othello in his last great speech ("Soft you; a word or two before you go . . .") is not so much "expressing the greatness in defeat of a noble but erring nature" as "cheering himself up, . . . dramatising himself against his environment."

The Elizabethan age fostered an individualism fused out of attitudes of Seneca, Montaigne, and Machiavelli which playwrights exploited for its dramatic possibilities. Hamlet "dies fairly well pleased with himself . . . Antony says, 'I am Antony still.' and the Duchess, 'I am Duchess of Malfy still'; would either of them have said that unless Medea had said Medea superest?" Since a non-stoic Greek ethics underlies Seneca, the Elizabethan hero is likely to be more stoical than the Senecan. A notable exception is Marlowe's Faustus, "who has reached that point of horror at which even pride is abandoned."

This is not to say that Shakespeare has a philosophy of stoicism or even, Wyndham Lewis to the contrary, that he "thinks" at all. Cunliffe finds King Lear imbued with Senecan fatalism, but it is philosophy used to dramatic ends, not the deliberate resignation of Seneca himself that we have in Shakespeare. A poet's business is to express precise emotion, the emotional equivalent of precise thought. "All great poetry gives the illusion of a view of life." Dante has behind him the system of St. Thomas, Shakespeare the inferior thought of Machiavelli, Montaigne, and Seneca; there is no reason to suppose that either poet did any thinking on his own. Nor is Shakespeare's poetry ("As flies to wanton boys, are we to the gods;/They kill us for their sport") inferior to Dante's ("la sua voluntade e nostra pace") for embodying inferior ideas. Of diverse elements in Shakespeare's milieu the element of Seneca "is the most completely absorbed and transmogrified because it was already the most diffused." With Miachiavelli and Montaigne, Seneca leads in Shakespeare "toward a kind of self-consciousness that is new; the self-consciousness and self-dramatization of the Shakespearean hero, of whom Hamlet is only one .... The influence of Seneca on Elizabethan drama has been exhaustively studied in its formal aspect, and in the borrowing and adaptation of phrases and situations; the penetration of Senecan sensibility would be much more difficult to trace."

Shakespeare in Rumania

C. S. Checkley, Lecturer in Modern Languages at the City of Birmingham College of Commerce, describes and evaluates Rumanian versions of Hamlet. By Ion Barac in the early nineteenth century and never publicly performed or published, the earliest known version is not a translation of the Shakespearean original but a retranslation of the German work by Friedrich Ludwig Schroder (1777, 1778.) It is essentially an eighteenth-century Familientragodie, presenting a pure and triumphant Hamlet, a champion of virtue and symbol of hope, in a form characteristic of French classical drama. The next version, the first to reach the general public, is by D. P. Economu (1855.) Of more literary merit than its predecessor, it too was a translation—but from the highly successful French verse work of Alexandre Dumas and Paul Meurice in which, among other things, the plot is tailored to the strictures of the Comedie Francaise and Hamlet alone survives after the reappearance of the ghost and his judgment of Laertes, Gertrude, and Claudius. Though its language is unequal to Shakespeare's it did much to popularize Hamlet and awaken interest in English Literature. There, followed the attempt of Adolphe Stern (1877; revised 1908 and 1922,) which is historically noteworthy as the first Rumanian translation of the original text and the first to reproduce Shakespeare's blank verse. But, although it has until as recently as 1948 been unchallenged as the only scholarly Rumanian translation of the complete English text, its appeal was limited, for audiences had been nurtured on classical alexandrines and the blank verse was not well suited to Rumanian. After a faulty hybrid version which appeared in 1908 in the Everyman series, Professor Dragos Protopopescu produced in 1938 an abridged stage vehicle (passages in "poor taste" or slow-moving were omitted or whittled down) in easy-flowing verse and prose, in which the Hamlet was to be the English Hamlet. Finally, the most recent version is by Maria Banus and Vera Calin, in 1948, a sound prose work adhering closely to the Globe text. A cheap paper-bound publication in pure modern Rumanian, it ranks as the best of the prose translation to have yet appeared.

Since it is nearly a quarter of a century since Hamlet was last produced on the Rumanian stage, and the period has been marked by political and social upheavals, "any new stage production of Hamlet," the author concludes, "will certainly embody new conceptions." (Rumanian Interpretations of Hamlet," The Slavonic and East European Review, XXXVII:89 (June 1959), 413-429.)

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RICHARD II's PSYCHOTIC TENDENCIES

Richard II is a person dominated by a set of fantasies tinged with an aloof kind of narcissism known as the "God-complex" says James A. S. McPeek of the University of Connecticut. His fantasies for him become so real that he closely resembles what today is known as ambulatory schizophrenia. Furthermore, through speech and action Shakespeare draws this portrait of Richard without contradictions troughout the play.

He is extremely self conscious, oddly preoccupied with his appearance, self-pitying, self - dramatizing (narcissism-exhibitionism), exhibitionistic, and vain. He goes through a cycle of alternate confidence and omnipotence and "instant, unreasoning despair as reality breaks the illusion." Richard actually identifies himself with Christ in his sorrows: "Shakespeare develops the theme at greater length than appears to be commonly realized, and with pointed irony." He condemns his enemies as Judases (III.2.132 & IV. 1. 167) and names the passive people accepting his deposition as Pilates washing their hands (IV.1. 237-241). Richard's return to London (Jerusalem) resembles the griefs of Christ, but his murders of the servants in the closing scene present an ironic contrast to Christ's forgiveness of the thieves.

More fantasy symptoms are Richard's love for examining thought-processes, his love of rhetoric, his habit of reducing every situation to ritual, his inability to really conceive his guilt or suffer remorse for his sins. The great key-passage (IV.1. 293-298) definitely indicates Richard II as one "who tries to face reality but gets only shadows." His behaviour and utterances all fall into a single pattern, "unerringly integrated by Shakespeare, one of his earliest studies of mental disease. Richard is throughly dominated by his complex, "a haunting character whose case is hopeless from the start. . . . no wonder Elizabethans suspected a topical reference."

("Richard and His Shadow World," American Imago, XV:2, (Summer 1958), 195-212).

RICHARD II AND THE SUN

To intercept Richard II merely as an orthodox expression of the sanctity of kingship as Tillyard and Miss Campbell have suggested is an oversimplification argues S. K. Heninger, Jr., of Duke University. Richard's failure to fill the role of "God's substitute" develops a tension between the actual and the ideal which, as Theodore Spenser has argued, is the mainspring for the power of Elizabethan drama. Shakespeare employs cosmological imagery to emphasize this tension.

The scene between the Queen and the gardener in III. 4 is one example, but Shakespeare employs cosmological imagery in a more closely integrated way in his comparison between the sun and Richard. Critics who have written on this sun-king analogy have failed to realize "the essentiality of the image in the thematic structure of the play." It is first introduced early in III. 2, at the time of greatest tension, and is dwelt on by Salisbury, Bolingbroke, and York, but chiefly, of course, by Richard himself. Richard first cites the sun-king analogy (III. 2. 36 ff.) to corroborate his God-given right to the throne of England. But he falls woefully short of the ideal king. He both is and is not a sun king. The analogy exposes him both in his ideal and actual aspects. And the same analogy clarifies the spiritual deficiencies of Bolingbroke. He can never enjoy the full kingship, since he is not appointed by God. "The image embodies, develops, and tests the basic political theme that the personal conduct of both king and subject must subsist congruously within the framework of God's natural order."

But the analogy is likewise basic in the development of Richard's personal tragedy, which does not become the main concern of the play until Richard has compared himself to the sun. ("The Sun-King Analogy in Richard II," Shakespeare Quarterly XI:3 (Summer 1960), 319-327.)

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THE TEMPORAL ASPECT

Turning to the temporal aspect of plot, Dr. Ellis-Fermor found that "a logically articulated series . . . is the counterpart of the self-explanatory characters and the demonstrative spatial plot" as found in Ibsen, the philosophical dramatist. Other dramatists, such as Jonson in Volpone and The Alchemist, have used this mode for non-tragic plays. But Shakespeare uses a "process that reveals or modifies character by half-hidden signs and plots by leaving our imaginations to supply . . . the events needed to complete the full graph by linking together crucial events or scenes." Events are not compact or obviously coherent. The gaps must be "leapt by the imagination," so that these intervals have "a positive function." In Macbeth many theatrical opportunities are passed over: the murder of Duncan, Lady Macbeth's deterioration before the sleepwalking scene, and many others. Instead Shakespeare selects "those fragments of the whole that stimulate our imaginations to an understanding of the essential experience, to the perception of a nexus of truths too vast to be defined as themes . . . " Our imaginations are impelled forward "upon a track of emotional experience" with each scene propelling them onward without loss of momentum. The presentation of Duncan's murder would have diverted from the path of the horror of Macbeth's suspended conscience and "trance-like frenzy of resolution." Poetic (rather demonstrative) logic is concerned with the imagination's "apprehension of the essential action of the play" and not with "the presentation of outward fact."

The "finest tragic dramatists" of the time "seem to be feeling their way to the same kind of plot as we find in Shakespeare and somethimes triumphantly if intermittently achieving it." ("The Nature of Plot in Drama," in Essays and Studies 1960, pp. 65-81.

Verisimilitude and Anachronism in A Midsummer Night's Dream

The very richness of the allusive texture of A Midsummer Night's Dream with its echoes of the classics is too extensive and too adroitly managed for Miss Madeleine Doran to believe it to be Shakeseare's casual recollections of schoolboy reading. "Shakespeare meant to give his play a classical flavor in keeping with its setting at the court of Theseus," even though he introduced an Anglo-Saxon hobgoblin along with a group of very English Elizabethan craftsmen who put on a play at the Athenian court. By a close analysis of the characters of Theseus, Titania, and the group of fairies, Miss Doran explains how verisimilitude and anachronism exist side by side and still fulfil the artistic requirements of decorum. "Shakespeare's Theseus, . . . seemingly compounded of fragments of Ovidian legend, of Plutarchan pseudo-history, of Chaucerian courtly romance, is really no compound at at all, but a new and whole character: a quite satisfactory Renaissance prince . . . ."

Titania is made into a playfully ambivalent Diana symbol of chaste love as well as virginity. This opulence of classical allusion coupled with much that is uniquely English, far from giving the impression of a hodgepodge of characters, customs, and times transcends the accidents of time and place and reaches a "deeper sense of verisimilitude, and that is the sense of universal truth." (A Midsummer Night's Dream: A Metamorphosis," The Rice Institute Pamphlet, XLVI:4 (January 1960), 113-135.)

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The alternating movement of the sonnet form represents the rhythm of the sexual act; the concluding couplet represents the climax. The couplet hanging at the end of a Shakespearean sonnet may represent a penis.

Clarissa Rinaker, "Some Unconscious Factors in the Sonnet as a Poetic Form," International Journal of Psycho-Analysis, XII (1931), 167-187.